FALL 2009
Mansfield University Department of Music

cadenza

MANSFIELD UNIVERSITY
An "All Steinway School" in the Making

On Friday, June 12, at the Alumni Weekend Lobsterfest, President Maravene Loeschke formally announced Mansfield University's intention to become an All-Steinway school. The All-Steinway School program requires participating schools to be equipped with Steinway or Steinway-made pianos exclusively and to commit to a high level of care for each piano. The idea is to offer students and faculty the best instruments in the world. Students benefit in that they are prepared for the competitive environment in which they will develop careers in music, while faculty have the pleasure of making an artistic contribution that can only exist when talent and quality instruments are combined. Upon completion of our pursuit to become an All-Steinway School, Mansfield will be equipped with more than 70 Steinway or Steinway-made pianos that will range from uprights in student practice rooms to concert grand pianos in Steadman Auditorium. All the pianos will be maintained by a full-time technician, certified by Steinway and Sons.

At the Lobsterfest two new pianos were showcased—a Steinway Studio Grand Model B that will be used in one of the piano studios and a Boston upright piano that will replace an aging practice room piano. Dr. Benjamin Moritz performed three selections for the audience demonstrating the beautiful, singing tone of the Steinway piano.

Following is Department Chair Dr. Shellie Gregorich's account of the MU group trip to the Steinway factory:

The Steinway Model B piano had been selected on Monday, May 11, when a group from MU made a trip to the Steinway factory on Long Island. Dr. Nancy Boston, Dr. Ben Moritz, Rebecca Bair (Director of Development), Nolan DeSanto (MU alumnus, beginning Master's in Collaborative Piano in the fall) and I traveled to Robert M. Sides Music Store in Williamsport, the local Steinway dealership, where they met Alysha Sides Greely, who drove them to New York and Long Island.

When selecting a piano like the Steinway Model B, the university reserves an entire day to do the selection at the factory show room. We entered the building and found a greeting sign with all of our names. The long selection room was lined with Steinway B's along one side and Steinway D's (nine foot concert grand size) along the other side. Dr. Alissa Rose, who recently joined the voice faculty, met us at the factory and the five musicians took turns playing each of the pianos, so that all heard and played each of the instruments several times. After some final comparisons of two pianos, the selection was made. A formal "selection tag" was hung on the piano and we took some photos of the event. It was interesting to note the high level of quality and consistency of the Model B's we played. It made the choice difficult, and the final decision rested mainly on a slightly more singing tone of the instrument we selected.

This Steinway B piano will be located in Dr. Nancy Boston's piano studio and will be used by piano majors. The Music Department would like to extend their gratitude to the more than 70 individuals whose donations made this purchase possible. When students return in the fall, they will certainly be surprised and overjoyed to see such a wonderful instrument available to them. The music department is hopeful that as the Steinway Initiative progresses we will be able to replace many more of the aging pianos in our inventory to ensure that all students will have access to the best quality instruments regardless of whether practicing for their piano classes or if they are piano majors.

The entire All-Steinway Initiative is expected to cost more than $1 million – a million for the instrument purchases and for an endowment to provide for long-term continuous care, maintenance and eventual replacement. Consider making a donation or pledging over time! Please consider a gift that will inspire and touch the lives of students for years to come. There are many ways to give and giving levels. You could contribute to the legacy by a direct gift or pledge to the endowment or sponsor the purchase of a piano along with other donors.

For more information on how you can help, please contact Rebecca Bair, Director of Development, Mansfield University, 570.662.4294 or rbair@mansfield.edu.

Alice Jean Wilson Van Der Karr '41 of Waverly, NY passed away in July 2008. She taught for 30 years in Waverly Central Schools. Music filled her life. In the Waverly United Methodist Church she directed the Tower Choir, Women's Chorus, Children's Choir, and the Senior Choir and was a member of the hand bell choir, and played the organ. She is survived by her husband of 59 years, Gareth Van Der Karr, grandchildren, great-grandchildren, and countless others who were moved and inspired by her.

Virginia Gallo Bailey '45 died in September 2008 at age 85. She grew up in Patchogue, NY and returned there after graduating from Mansfield State Teachers College. She was the 1945 May Queen at MTSC. In addition to being a talented singer and pianist Ginny was also a member of the Art Club. In 1995 she organized the 50th reunion of her graduating class. She is survived by Robert, her husband of 65 years, and daughter Margie Cole on Long Island.

Richard Smith '50 died on Dec. 5, 2008 following a lengthy heart illness. He was 85 years old. He served in the Navy Air Corps for three years in WWII. He was a member of Phi Mu Alpha and was an accomplished trombonist and bassoonist. He taught public school music for 33 years. He is survived by his wife, Ruth, of 60 years, and daughter Linda Hess '75.

Georgia (Marinos) Hollabaugh '81 continues to teach after 20 years in the Upper Adams School District. She teaches elementary instrumental and assists with the HS marching band at Biglerville HS. They won Chapter 6 T.O.B. and 3rd place @ ACC Championships. Georgia won the Adams County Callie Award for Exceptional Women in Education, and the Teacher of Excellence Award for the Upper Adams School District. Her husband, Neil, and son Wayne co-own Hollabaugh Bros. Fruit Farms and Market, winners of several state awards. **www.hollabaughbros.com**

Victor Fields, '81, Professor of Piano at Mount St. Mary's University, Emmitsburg, Maryland traveled to San Diego in January where he performed an organ recital at Point Loma Nazarene University. Victor reconnected with classmate **Paul Kenyon, BM '83** after 28 years. Dr. Kenyon is chair of the music department at PLNU and a Professor of Piano. Victor and Paul studied organ and piano with Kent Hill, John Little and Angeline Schmid while students at Mansfield. His recital included works by DeGrigny, Bach, Franck, Calvin Hampton, Widor and Emma Lou Diemer's, *Sunday Suite* for organ and piano duet.

Victor Fields is also the Organist & Choirmaster at Trinity United Church of Christ, York, PA and invited Dr. Peggy Dettwiler and the Mansfield Concert Choir to sing in concert on April 7, 2009.

Joy Schneck '85, MM, Board Certified Music Therapist (MT-BC) of Exton, PA was recently honored by the Board of Directors, past Board Chairs, and staff of the Certification Board for Music Therapists (CBMT). She was presented with calligraphy artwork recognizing her fifteen years of outstanding accomplishment as Executive Director of the CBMT. Schneck was honored for her "keen intellect, loving heart, and wise counsel that have affected the profession of music therapy profoundly. All who have known her and have worked with her are deeply grateful for her dedication."

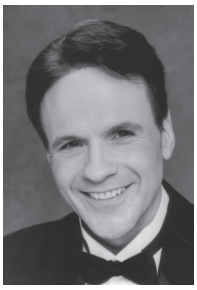
Schneck has served as the Executive Director since 1993, managing the operations of the organization to nationally certify and re-certify music therapists. Prior to serving as the Executive Director of CBMT, she worked as a music therapist in the pediatric oncology unit of the Medical College of Virginia. She also served for many years as the Director of Professional Programs for the National Association for Music Therapy. She received her undergraduate degree in music education from Mansfield University, completed an equivalency program in music therapy from Elizabethtown College and received her master's degree from The Catholic University of America in Washington, DC. Her music therapy clinical training was completed at Wassaic Developmental Center in Wassaic, NY.

The CBMT is a member of the National Organization for Competency Assurance (NOCA), a leader in setting quality standards for credentialing organizations. CBMT's certification and re-certification programs meet or exceed the accreditation standards of the National Commission for Certifying Agencies (NCCA), a subsidiary of NOCA.

The mission of the CBMT is to define the body of knowledge that represents competent practice in the profession of music therapy; to create and administer a program to evaluate initial and continuing competence of this knowledge; to issue the credential of Music Therapist-Board Certified (MT-BC) to individuals who demonstrate the required level of competence; and to promote music therapy certification.

Music therapy is the specialized use of music by a credentialed professional who develops individualized treatment and supportive interventions with people of all ages and ability levels to address their social, communication, emotional, physical, cognitive, sensory and spiritual needs. For further information on music therapy or the CBMT, please visit the website at **www.cbmt.org** or contact: Emily Darigan, Certification Board for Music Therapists, 506 East Lancaster Avenue, Suite 102, Downingtown, PA 19335. PH 1.800.765.2268 ext.23. **edarigan@cbmt.org**,

Thomas Jones '77, MA '81, Baritone, will perform a solo recital in Steadman Theater on the Mansfield University campus on September 27, 2009 at 3 p.m. This recital is sponsored by the Beta Omicron Chapter of Phi Mu Alpha as a fund raising event to establish a music scholarship on behalf of Jack M. Wilcox, former voice faculty member and director of *The Mansfieldians* and many musicals at Mansfield University from 1956-1988.



Jones will present this recital with pianist **Charles Masters** '02. These musicians will also be joined by the Brothers of the Beta Omicron Chapter of Phi Mu Alpha and the Sisters of the Delta Phi chapter of Sigma Alpha Iota. The recital will feature baritone literature often sung by Jack Wilcox, including arias by Handel, Mozart, Rossini, Bizet; selections from Robert Schumann's *Dichterliebe*; and familiar songs from musicals such as *Oklahoma*, *Guys and Dolls*, and *South Pacific*. All proceeds will benefit the **Jack M. Wilcox Scholarship Fund.**

While at Mansfield Mr. Jones studied voice with Mr.Wilcox and Kathryn Dyck and

was an active member of *The Mansfieldians*, Opera Scenes, Concert Choir Festival Chorus, and many musical theater productions. Mr. Jones served as president of the Beta Omicron Chapter of Phi Mu Alpha and was the delegate to the National Conference at Lyrecrest in Evansville, Indiana. Mr. Jones did additional post-graduate work at both New England Conservatory and Boston University, studying with several teachers and coaches including Margot Garrett of the New York Metropolitan Opera, Donald Palumbo of Chicago Lyric Opera, Patricia Stedry, Michael Beattie and Henry Weinberger.

Mr. Jones has appeared with orchestras, opera companies, choral ensembles, pops concerts and on recital series throughout North America, Europe and the West Indies. Critics from coast to coast have hailed his performances as elegant, passionate, expressive and sensitive. Richard Buell of The Boston Globe calls the vocal and stage presence of Thomas Jones "irresistible" and Anthony Tommasini of The New York Times proclaims that Mr. Jones sings "with plush sounds and musical vigor."

Charles Masters is a 2002 graduate of Mansfield University with degrees in both Music Education and Piano Performance. While at Mansfield, Mr. Masters was a consistent member of the MU Concert Choir and the MU Jazz Ensemble. Charles was the winner of two Kreuscher scholarships for piano performance, the 2001 MU Concerto Competition, and was voted as 2002 Outstanding Senior for the MU Music Department.

Currently Mr. Masters is the director of choral activities at Central Dauphin High School in Harrisburg, PA. Charles directs three of the five curricular choirs at Central Dauphin, while also pursuing a Masters of Music in Education at Ithaca College in New York. Most recently, Charles served on the faculty at Lycoming College in Williamsport, PA as accompanist and collaborator. In 2007, Charles received the ACDA-PA Outstanding Young Conductor Award and the following year Charles was the recipient of the ACDA Eastern Division Lannom Endowment Award for study with a master conductor.

Mr. Masters is an active member of ACDA, PMEA, and is a member of Phi Mu Alpha. Charles continually strives to teach leadership through vocal music excellence. His passion for music includes both the classical and jazz idioms. Charles resides in Harrisburg with his wife Ann and two Italian Greyhounds, Luigi and Princess Peach.

We hope that you can join the music department in welcoming Thomas Jones and Charles Masters to the Mansfield University campus for this wonderful event and to support the establishment of the Jack M. Wilcox music scholarship. Tickets are $10 for adults, $8 for seniors, and $5 for students. MU students with an ID are free. To purchase tickets online please see the music department website at **http://music.mansfield.edu/** and click on the "upcoming events" link on the right hand side. This concert is also scheduled on the same weekend as Mansfield's 1890's celebration and the Music Department annual's Prism concert, making this an exciting weekend of musical events.

If you are unable to attend the concert but would like to make a donation towards the Jack M. Wilcox music scholarship, please contact Rebecca Bair, Director of Development at 570-662-4294.

PERCUSSION STUDIO

In the mid Fall semester of 2008, a unique set of musical instruments arrived at MU — a set of steel pans made by Solomon Steel Pan Manufacturers of Pennsylvania! After many years of preparation and planning, MU finally has a steel pan ensemble to add to its percussion program! The band began rehearsing in the Spring and gave their first concert on March 30, 2009. Just one of many more to come from this unique ensemble! The addition of the steel pan ensemble adds a World Music element to programs at MU. Below is a brief history of the Steel Pan and its rise to prominence.

The Steel pan is the only new acoustic instrument to be invented and become accepted world-wide in the 20th century. Made from 55 gallon oil drums, the instrument as we know it today was invented in Trinidad and Tobago during the 1930s and is now the national instrument of those islands. The pans themselves are arranged in a web of notes with a variety of voices which include the Lead-pan (single), double tenor (two pans), cellos/guitar pan (2-3 pans), and bass pans (5 drums). But the pans did not emerge as one might think.

Trinidad was colonized by the Spanish from 1498 to 1797 with French planters settling on the island and bringing with them, African slaves. In fact, the isles of Trinidad and Tobago were occupied by Spain, France, the Netherlands and Britain. Not only were slaves introduced to the islands, but many of the settlers were coming to escape trial or trouble in their own homes. The music of these people was dominated by drumming which was key to the culture of the East Indians who came as indentured labor and the African slaves. It was between these two groups, African slaves and Indian indentured labor that drumming was confined during the 19th century. Drumming was, especially for the Africans , an important part of their religious observance used to transport them to another plain to communicate with their Orisha (saints or gods). When the British colonized the island and ended the slave trade, there was fear that the drums would be used to encourage revolt. In addition, the Catholic Church wanted to bring an end to the African religious belief and impose Catholicism among the slaves and indentured servants. Drums were therefore banned and slaves were forbidden to practice their own religion or even speak their own language. The end of slavery in 1834 did not bring about a return to drumming for the Africans. On the contrary, the British remained fearful that drumming would be used to incite revolt and band celebrations that commemorated the end of slavery.

People found a way to keep drumming, and each time the government banned one kind of drum, the people found a new one to fill its place. Bamboo was popular for a time, with tubes cut to different lengths to elicit different pitches by striking them on the ground. This was called Tamboo Bamboo. (Tamboo coming from

the French, Tabour or drum.) The people performing with these instruments were often associated with specific tribes or groups and would sometimes sharpen one end the instrument. Battles between these opposing factions erupted frequently.

For the people on the islands in the 1930's there was an insatiable desire to experiment with drumming on a variety of objects, including metal cans, paint buckets, garbage cans, covers, brake drums, biscuit tins, etc. Due to the extreme poverty, the people of the islands could not afford musical instruments such as violins, trumpets or even percussion, so this experimentation naturally found itself being played out on whatever was available. Biscuit tins were most popular, being hung around the neck with the bottom side up so it could be played by hand. While the development of pan instruments in these poverty ridden locations was being pioneered, the inventors were looked upon with scorn. This fact may be the reason that no single inventor of the pan can be identified; the pan evolved from socially outcast communities groping for self expression.

The evolution of the pan occurred fairly quickly as players began to use discarded drums and tins from manufacturing areas on the island. But it was World War II and an American Military base with a dramatic need for oil on Trinidad that left an abundance of 55 gallon oil drums. It was soon discovered that by indenting the lids to varying depths and systematically changing the length of the skirts that complete scales could be formed from the lowest bass to the highest treble. One player in particular, Winston "Spree" Simon, found that his drum could produce more than one pitch when he attempted to repair damage to his former one-pitch drum. He developed what was known as the ping pong, an eight -note pan which was the predecessor of the modern lead pan. By 1946 this pan was a non-chromatic, 14 note instrument.

Steel bands, like the Tamboo Bamboo, were often associated with gangs.

> *Although the struggle of these underprivileged youths against colonial oppression caused the steelband movement to suffer from the stigma of being low-classed and violent, the steelpan soon became the only focal point in their lives capable of engendering discipline and pride. The youth of other low income communities quickly embraced it. In a country whose people are drenched from birth in music and dance, this discovery was seized with delight and rampant creativity. Success of the steelband did not come easy because it originated, developed and modernized in the backyards, alleys, and areas of subcultural living. The social stigma remained with the music, and the names of the steelbands of the time reflected the violence of the warring communities - Desperadoes, Invaders, Renegades, and Hell Yard.*

Steel pan makers and performers such as Ellie Mannette continued to improve the instrument. Single pans were expanded to two pans tuned together to increase range and flexibility. Improvements in building changed the tone and clarified it. Range increased to a full five octaves with chromatic tuning pioneered by Joe Griffith. Tony Williams popularized the instrument by uniquely combining it with traditional instruments and inventing the spider web method of building and tuning the pans. Innovator Bertie Marshal created amplified pans which culminated in the Bertiphone and allowed tone control and amplification to be used. Marshal also improved on the design of the double tenor pans which were formally very crowded but are recognized today as the perfect pan. Denzil "dimes" Fernandez invented the bore pan, which featured small puncture holes to separate tonal zones or notes. This technique of boring holes in the pan creates more resonance and volume. This concept was explored further by John Chow and Mervin Ray. While some have called the bore pan "the pan of the 21st Century," its manufacture has not yet seen its zenith.

In the 1980s there was a movement to bring steel pans to colleges and universities, perhaps spurred on by the success of the U.S. Navy steel pan band. The Navy Steel Pan band has a history going back to World War II.

> *In February 1957, Admiral Dan Gallery conceived and established the United States Navy Steel Band, the first all-American steel band and the only military steel band. Controversial and unorthodox, Admiral Gallery would not be content with the conventional military brass band assigned to admirals so long as he could substitute something unique and novel in it's place and be the first to have that novelty. That opportunity came in February 1957, when for the first time he heard the famous steel bands of Trinidad during the annual Carnival. "The music just got inside me and shook me up." Gallery immediately ordered sixteen steel drums to be built for which he paid $120. He returned to his headquarters in San Juan with news of his purchase and to the surprise of Chief Musician Charles A. Roeper, leader of the Admiral's conventional band, he ordered the band's eighteen musicians to lay aside their instruments and begin playing the steel drums exclusively. It was indeed strange news, however when given direct orders by a Rear Admiral it is not the place of a Navy Chief to question them. Within two months, in April 1957, Chief Roeper and his band members traveled to Trinidad to take delivery of the new steel drums. They also received steel drum lessons from Ellie Mannette (legendary leader of the Invaders Steelband, noted today as the inventor of the modern steel drum, and known the world over as "the Father of Steel"). After one week of intensive training, these Navy musicians acquired adequate proficiency on their new instruments and transported them back to San Juan, (unofficially) calling themselves, "Admiral Dan's Pandemoniacs."*

Today, steel pan music has travelled around the world and is being played by people of a wide variety of cultures. There are more than 800 known steel pan groups in the world. Three hundred are in Britain. There are 240 in the United States, including a number of pan bands affiliated with grade schools and high schools. In Switzerland, there are 130 groups and 70 percent of Swiss pan players are women. The music performed is an eclectic mix of folk tunes, pop tunes and even music of the great masters like Bach.

The following internet sites were used to complete this article. All italicized elements are direct quotes.
http://www.military.com/HomePage/UnitPageHistory/1,13506,706764|704079,00.html
http://www.spotlightradio.net/listen/steel-pan-music/
http://www.steelisland.com/history.asp
http://tonyguppy.com/steelpan.htm

MU Band Produces New Recordings

The Concert Wind Ensemble has produced two more compact discs. The first is entitled Resonance and features a number of new works that were commissioned, in part, by the MU band program. These include Andrew Boysen's Orpheus and Eurydice, which was commissioned by the Pennsylvania Collegiate Bandmasters and premiered at their 60th Annual Intercollegiate Band Festival. A number of MU students were involved in the premiere and the MU Wind Ensemble recorded this during their annual fall recording session. Other works on the recording which involved MU as a member of the commissioning consortium include John Stevens' *Symphony in Three Movements* and Mike Mower's *Concerto for Alto Saxophone and Wind Ensemble.*

The Mower's *Concerto* was something special, according to the wind ensemble director, Dr. Adam F. Brennan. "Not only did we participate in the commissioning of the work, but our department's very own Dr. Joseph Murphy is the featured performer. So this was a great opportunity not only to involve our students in the creation of some great new repertoire, but to perform with a world class saxophonist as well." The concerto is a three movement work, heavily influenced by jazz.

Resonance is a double disc recording. Brennan commented, "We had so much material that year, and we wanted to include some very special works with the recording as well. So this recording features a relatively new work by one of our colleagues, Dr. Andrew Walters, that is a chamber piece for brass and percussion. It also features a truly beautiful work by composer Eric Ewazen, titled *For the Lost and Fallen* and written in memory of the victims of 9/11 and their loved ones."

You will also find one of Adam Brennan's own works on the recording. A composer himself, Brennan was commissioned by Tau Beta Sigma to write a piece in memory of one of their members, Kimberly Lawler, for wind ensemble. The work *Dream* is the result of the commission and is one of the final tracks on the recording.

The second disc takes its title from a live recording of wind ensemble as the final track. Sol Y Sombra (Sun and Shade) is a fabulous Spanish march and ends the recording. It features the work of Alfred Reed *Russian Christmas Music*; Dan Wilson *Shakata*; Vincent Persichetti *Symphony for Band*; Carolyn Bremer *Early Light*; Julie Giroux *La Mosque* and two works conducted by graduate conducting assistant, Scott Schimpf. Also featured is the premier recording of MU faculty member Dr. Andrew Walters' *Concerto for 13 Instruments*.

The recordings were done in Steadman Theatre with the engineering help of Dr. David Wetzel and MU music technology students. Assistant Director of Bands, Dr. Nathan Rinnert, and a guest producer chosen by Dr. Brennan serve as assistant producers during the recording session to insure the best performance possible. Most important, it is our own students, the majority of whom are undergraduate music majors, who perform with excellence and ultimately are responsible for producing these great recordings. Regarding the projects, Brennan said, "We give our students real-world experience and opportunities, involving them in projects that develop their talent and understanding of the music profession. That they leave us having been so deeply involved in these projects, both as performers and audio technicians is a real feather in their cap. I am so very proud of what they accomplish."

The projects are both in the hands of the publisher, Mark Records, and will be released this August. If you would like to purchase a copy, contact Dr. Brennan directly at abrennan@mansfield.edu. Cost of the double disc *Resonance* is $15 and includes shipping. The disc Sol Y Sombra (Sun and Shade) is $12 and also includes shipping.

Brennan Commissioned to Compose

Director of Bands **Dr. Adam F. Brennan** is an active composer. Probably best known as the arranger for the Spirit and The Pride Marching Band, he is also developing a solid reputation as a composer of concert band and chamber music. He has written numerous works that have been premiered by the MU Wind Ensemble and dozens of chamber pieces for younger musicians. His chamber music pieces are often the result of his work with the MU Summer Music Camps. Each summer, he writes something for the kids who participate in the camp. Most recently he wrote a battery percussion ensemble piece for the 2009 percussion camp and a Steel Band piece for the same campers. He has also written for undergraduate student recitals at the request of the students.

Word has gotten out that he is a capable composer and two commissions have recently been offered. He is working with the Hatboro-Horsham High School music teachers to write a work for their concert band. The Band Director at Hatboro-Horsham, David Schopp, had seen Dr. Brennan numerous times as a guest conductor and knew of his piece, *Tenebrae (Dark Hours)*. Schopp commissioned Dr. Brennan through a grant to write a piece specifically for the Hatboro-Horsham Wind Ensemble which will be premiered in the Spring of 2010. In addition, Brennan was contacted by an alumna, Kimberly Smith, who teaches at the Wellsboro Middle School. She had an idea to have Dr. Brennan write a piece for her middle school band based upon themes that the kids in her band developed. Brennan is working this summer to use a number of the student themes to create three short movements for the group. This work will also be premiered in the Spring of 2010.

Brennan has been granted a sabbatical for the 2010-11 academic year. During that time he plans to study with composers Eric Ewazen, Dana Wilson and Carolyn Bremer.

Rebecca Dodson-Webster presented a session at the College Music Society's Northeast Chapter Conference in March 2009, entitled "Joik and the Changing Role of Traditional Music in Saami Culture." This session detailed her fieldwork in Saami culture and music, as well as recent study of contemporary works based on traditional Joik. Dr. Dodson-Webster was recently elected to the position of Board Member for Musicology and Ethnomusicology for the Northeast Region.

Also in March, Dr. Dodson-Webster and the MU Horn club were invited to the International Horn Society's Southeast Regional Workshop, where Dodson-Webster performed in recital and participated in competition judging. Her students participated in competitions and master classes at the workshop, which was held at Western Carolina University in Cullowhee, NC.

Dr. Dodson-Webster was invited to present a session on effective warm up and practice techniques at the March, 2009 Northeast Workshop of the International Horn Society, hosted by Ithaca College in Ithaca, NY.

Duo Montagnard (Matt Slotkin, guitar; and Joe Murphy, saxophone) performed at the World Saxophone Congress in Bangkok, Thailand in July, then went on to New Zealand

and Australia for a series of five concerts. They will be in New England in mid-October, and between Atlanta & PA in early March.

Todd E. Ranney, baritone, begins at MU this fall in a tenure track position. He has performed in over 100 productions throughout the Midwest with many opera companies including Michigan Opera Theater, Des Moines Metro Opera, Opera Iowa, Ohio Light Opera, Indiana Opera North, Lyric Opera Cleveland, Cleveland Opera, and Dayton Opera. Some of his roles include Figaro (Barber), Guglielmo, Papageno, Marcello, Sharpless, Paquillo, and Carl Linden. He has been a featured soloist with the Cleveland Orchestra at both the Blossom Music Center and Severance Hall. Also he has sung with the Symphony Orchestras of Dayton, Akron, Wooster, Lakeside, University of Akron, The Ohio State University, Cleveland Institute of Music, and the Cleveland Pops at Severance Hall. He was the Opera Director and Instructor of Voice at Heidelberg College from 1994-1997, and a faculty member at the College of Wooster 1998-99 where he produced their first operatic program in six years. He also served on the piano-accompanying faculty at The University of Akron and has sung with Robert Page's The Cleveland Singers. He performed 12 seasons with Cleveland Opera as an Associate Artist and was featured in their productions of *Carmen, Die Meistersinger, Romeo and Juliet,* and *H.M.S. Pinafore.* Mr. Ranney has held Director of Music Ministries/ Organist positions at The United Methodist Church of Wooster and Montrose Zion United Methodist Church and is the founding Artistic Director of Akron Lyric Opera Theatre where he has directed and conducted productions of *Madama Butterfly, Cosi fan Tutti, The Pirates of Penzance, South Pacific* and *La Bohème.* Also sought after as a stage director, this past season Mr. Ranney directed productions of *Carmen* for The Wooster Symphony, Akron Lyric Opera Theatre, The Summit Choral Society and also directed *Amahl and the Night Visitors* for The Summit Choral Society and Weathervane Community Playhouse. He holds dual Master of Music Degrees in voice and piano from the Cleveland Institute of Music and is completing a DMA (ABD) in voice (June 2009) at The Ohio State University. Mr. Ranney is a member of NATS (National Association of Teachers of Singing), AGO (American Guild of Organists) and Pi Kappa Lambda. This fall Mr. Ranney will begin an appointment as Assistant Professor of Voice at Mansfield University in Mansfield Pennsylvania.

Jean-Anne Teal retired after teaching for 18 years (following a 20-year opera career in Europe). We had a wonderful retirement celebration at the Wren's Nest with 65 in attendance including many former students.

AlissaRose, Voice. She was full-time temporary in 2008-09, and won the national search for a tenure track position. Dr. Rose holds degrees from the Oberlin Conservatory of Music, Oberlin College (Biochemistry), the Shepherd School of Music at Rice University, the Hochschule für Musik Detmold, in Germany, and the University of Michigan. She has taught at Adrian College and the University of Michigan.

Jazz AT MANSFIELD *by Dr. Michael Galloway*

It was another good year for jazz at Mansfield. A highlight was the addition of **Dr. Kevin Hoferer** to the MU faculty on regular basis. Kevin has taught as an interim faculty member for some time, but he is now serving as director of the newly formed **MU Jazz Lab Band** and is also teaching jazz improvisation and directing our growing jazz combo program. Kevin also soloed with the Jazz Ensemble on our fall concert. His contribution to jazz studies at Mansfield is already evident and his expertise is a welcome addition to the department.

The formation of the Jazz Lab Band marks the first time that Mansfield University has had an "official" ongoing second jazz ensemble. It has had an immediate impact in that it affords a new playing opportunity for 20 or so students. Its existence is also helping to feed the additional interest in playing in a jazz combo – hence, the growth in that area, as well. Kevin's work with the Lab Band as well as the combos and improvisation has been outstanding and bodes well for the future of jazz education at Mansfield.

The *JE* and *Mansfieldians* continue to tour together. This year we reverted to our previous practice of touring over the last week of Christmas break. Those of you who were in the band some time ago will remember that we did that for a number of years until snow storms (including "The Storm of the Century") resulted in too many cancelations. This year, however, we wanted to go to Virginia and the necessary travel required a longer tour than the two day Fall Break allowed. So, we took a chance and everything worked out for the best.

It was a great tour! We began in Orange, Virginia, at Orange County High School where MU alum **Jeff Tylutki '04** was director of bands. Two other MU alums also teach there – Lee Finger '05 and Tom Dixon '07. Heading back north we performed at a number of DC area schools. In addition, I was able to arrange a clinic with Chris Vadala who met with us and worked with both groups. Chris, known for his work with Chuck Mangione, has been a guest at Mansfield twice and is a great clinician in addition to being a world class player. Plus I arranged for us to observe a rehearsal of the *Commodores*, the *US Navy Jazz Ensemble* which, incidentally, had been the guest group at the Jazz Festival just the previous spring. Both of those experiences were great opportunities for us all.

Our final concert was at North Harford High School in Maryland with Andy Griglock '88 as the host. Andy also arranged a very successive recording session at a great studio north of Baltimore, Sheffield Sound. And, yes, there will be a CD out soon. Dr. Monkelien and I hope to do the editing this summer – we have enough for a double CD and it will happen!!

Spring semester meant sharing another concert with the local X-Ray Big Band and an outstanding guest artist, courtesy of our benefactor Dr. Rick Doganiero. This year we had Mike Noonan, another one of those insanely talented North Texas graduates that I met at UNT when I was there on sabbatical years ago. I knew him primarily as a dynamite vibraphonist and got in touch

Jazz AT MANSFIELD *(cont'd)*

with him with that in mind. I had forgotten that he played trombone in the *One O'Clock band* and didn't know that he is also an outstanding pianist. Go figure!! So, we took advantage of all of these and he was featured in a variety of tunes on vibes, trombone and piano.

Another highlight of the year was the visit of *The Real Group*, considered by many to be the premier a cappella vocal ensemble in the world. On February 24, a day of workshops and clinics with the *Mansfieldians* and visiting high school vocal jazz groups culminated in a dynamite concert that evening in Straughn. The day was a huge success and **Dr. Monkelien** is already working on plans for a return engagement. The Real Group's appearance was sponsored by the Music Department, MU Collegiate Music Educators National Conference (CMENC) and was supported by Student Activities Fees, as well.

Finally the year wrapped up with the what is now a two-day jazz festival on April 16-17. The first day of the festival, now devoted to vocal jazz, included vocal guest artist was **Peter Eldridge**. Eldridge is perhaps best known as a founding member of the double-Grammy winning New York Voices. Friday's instrumental festival featured the **Denis DiBlasio/George Rabbai Quintet**. In addition to DiBlasio and Rabbai, the group included guitarist **Brian Betz**, bassist **Steve Varner** and Mansfield native **Dan Monaghan** on drums. DiBlasio and Rabbai are no strangers to Mansfield, having performed here with the MU Jazz Ensemble on several previous occasions. Once again, thank you to Dr. Rick Doganiero for his support of MU Jazz.

Mention should also be made of the continuing and indeed increasing support that both the *Mansfieldians* and the *Jazz Ensemble* receive from Student Activity Fees through annual funding from CCSI. Even with the generous outside support we receive, tours, the Jazz Festival and the growing number of guest artists on campus would not be possible without that financial backing.

So ... jazz is alive and well at Mansfield and we look forward to another exciting and rewarding year.

Choral CUES *by Peggy Dettwiler, Director of Choral Activities*

The Concert Choir will perform at the **National Collegiate Choral Conference** held at Yale University on November 7 at 10 a.m.! This is our second invitation in three years to perform at the national conference. In October of 2006 we also appeared in San Antonio. We will prepare a program entitled, "A Kaleidoscope of Colors," featuring works by Bach, Verdi, Whitacre, Hopkins, Clements, and Hogan.

The theme for this year's **holiday choral concerts** is "Love Came Down." Music for men's, women's, and mixed choirs that features holiday music about love will resound from Steadman Theatre on December 4 & 5 and then in the Troy High School Auditorium on December 6. Songs from the Renaissance to the present will be featured, and familiar carols with audience participation will add to the holiday spirit. Almost 200 musicians will perform the finale, entitled *Rejoice,* written for voices and instruments by Gwyneth Walker.

To mark my twentieth year of teaching at Mansfield, I will take a sabbatical in the spring of 2010. This means that I will do projects off-campus and another choral director will lead the choirs and teach my classes. My plans include presenting my session, "Developing a Choral Color Palette," across the country at various conferences and schools.

I am pleased to tell you that **Dr. Vincent Lawrence '63** has agreed to step in and fill my shoes for the semester. Dr. Lawrence is a distinguished choral music educator. He was Professor of Music Education and Director of Choral Activities at Towson University in Maryland for 21 years. During that period, Dr. Lawrence conducted over 100 festival choruses, including all state choruses in Delaware, Georgia, Arkansas, and South Carolina.

After retiring from Towson University, he was appointed Vice President and Director of Music Marketing at Macmillan/ McGraw-Hill Publishing Company. He loves the choral music program at Mansfield and even traveled with the choir to Europe last summer! He has chosen the John Rutter *Requiem* and selections from *Phantom of the Opera* for the spring major work concert with the Festival Chorus, which will feature a full concert of English music. The *Requiem* and the *Phantom of the Opera* selections will be accompanied by organ and chamber orchestra.

I am conf0ident that the choral ensembles will be in capable hands!

Attention Concert Choir Alums! Would you like to perform in New York City? Our fourth reunion is scheduled for the Fall of 2010, and I am checking out the possibility of holding it in New York City with our performance presented at one of these prestigious halls: Alice Tully in the Lincoln Center or Carnegie Hall! I am working to reserve a weekend in October or November. Watch for more information in subsequent MU newsletters and special mailings. Make sure that we have your most up-to-date snail-mail and e-mail addresses! (Write to me at pdettwil@mansfield.edu)

My husband, Jürgen Thym, has been producing and editing a semi-annual **choral newsletter** for Mansfield choir activities since January of 2007. The issues of *Hear the Voices* include in-depth articles about choral activities, a complete list of choral recordings, plus articles and interviews with significant choral folks connected with the university. We are currently working on the sixth edition.To be added to the "Friends of Choral Music" mailing list, write to me at my Mansfield address.

I am constantly working to edit choral performances for **production of CDs and DVDs**. Here are two more that are available for purchase.

DVD: *Alleluias Through The Centuries*.
The December of 2004 holiday concert is now available on DVD. This DVD includes the entire performances of each ensemble plus communal singing. It also features Handel's *Hallelujah Chorus* as a grand finale! Contact me or order directly from Mark Custom Recordings. Mark Custom Recording, Inc. includes 13 of the Concert Choir CDs and Holiday Concert DVDs in their catalog. Visit their website at http://markcustom.com/

CD: "Faure's *Requiem* and Haydn's *Mass in Time of War.*"
This single disc recording of the spring performances of these glorious masterworks sung by the Festival Chorus has just come off the press! It features full orchestra and alumni soloists: Elizabeth Jacobs, Soprano: Deborah Leyshon, Alto; Gerald Grahame, Tenor; Timothy Lefebvre, Bass. All recordings are available for purchase at each choral concert or can be purchased by contacting me.

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2009 Music Department

Calendar of Events

SEPTEMBER

11	8 p.m.	Dr. Kenneth Sarch, Faculty Violin Recital
13	3 p.m.	Dr. Nancy Boston, Faculty Piano Recital
14	7:30 p.m.	Dr. Christine Moulton, Faculty Flute Recital
18		Marching Band to Gates Chili
10		Marching Band – Spring Football Home Game
10		Marching Band to Erie Pennsylvania
20	2:30 p.m.	Master class w/ guest Artist Mark Kellogg
20	7:30 p.m.	Mark Kellogg, Guest Artist Recital
25	8 p.m.	$ PRISM concert
26		Marching Band – FB Home Game & 1890's Weekend
26	7 p.m.	$ PRISM concert
27	3 p.m.	Tom Jones Recital
28	7 p.m.	Saxtember Festival

OCTOBER

3	7 p.m.	Lock Haven Guest Artist
4		Marching Band to Allentown, PA
4	3 p.m.	Dr. Ben Mortiz, Faculty Piano Recital
10		Marching Band – Homecoming Sprint FB Game
10	7 p.m.	$ PRISM Concert
11	2:30 p.m.	Orchestra Concert
17		Marching Band to Sprint FB Bowl
18–20		Jazz Ensemble & Mansfieldians Tour
23		Young Men's Choral Festival
24	8-4 p.m.	Marching Band Festival
24	8 p.m.	Jazz Ensemble & Mansfieldians Concert
25	7 p.m.	Octubafest
30	7:30 p.m.	MU String Orchestra Concert
31	7:30 p.m.	Choral Collage

NOVEMBER

1		Octoboefest
3	5 p.m.	Percussion Concert, Butler Rm 136
5	5 p.m.	Concert Wind Ensemble, Guest Artist/ Clinic Session
5-7	8 p.m.	Concert Choir to Yale, perform 10 a.m.
7	8 p.m.	Jazz Ensemble & Jazz Lab Band Concert
8	7:30 p.m.	Student Composer Recital
14	8 p.m.	Opera Workshop Performance
15	3 p.m.	Opera Workshop Performance
16	8:15 p.m.	Percussion Ensemble Concert
19-20		Concert Wind Ensemble Tour
22	2:30 p.m.	Concert Wind Ensemble Concert
23	7 p.m.	Brass Band Concert
29	7 p.m.	Joe Murphy, Jason Laczkoski, Faculty/ Alum duet recital

DECEMBER

4	7:30 p.m.	$ Holiday Concert, "Love Came Down"
5	7:30 p.m.	$ Holiday Concert
6	2:30 p.m.	Orchestra Concert
6	7:30 p.m.	$ Holiday Concert in Troy
10	6:30 p.m.	Mansfieldians at the Wren's Nest
10	8 p.m.	Low Brass Christmas Concert
12	TBA	HS Concerto Competition